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ROBERT JOSEPH FLAHERTY

WHEN I think that Robert Flaherty is dead, the thought makes me feel very sad. I feel sorry when I hear that anyone is dead, but more sorry if the person who has died is a person whom I have known, and particularly sorry if someone who has died has a genius or talent which has expressed itself through some medium of service.

Stefan Zweig wrote a book the title of which was *Beware of Pity*. It was published in 1939, and was distributed in Canada by the Macmillan Company of Canada Ltd. My copy is an autographed one by the author, with whom I had a memorable visit when he lectured in Toronto, and we drank a glass of ale together in the Royal York Hotel. I am not fond of ale, but drinking it with Stefan Zweig gave it a refreshing flavour.

I do not know why I should be thinking of Stefan Zweig and his book *Beware of Pity*, just because Robert Flaherty has died, and I have expressed myself as being very sorry. But, as I have already stated, I am always sorry when I hear of the death of anyone, a kind of pity-sorrow, that this person can no longer see the blue of the sky, the green of the grass, feel the warmth of the sun, see the cool beauty of the moon, the sparkle of the stars.

I do not know that the dead do not see these things, perhaps they do with a clearer vision than we who are living, but if they do or if they do not, I still feel sorry that they are not living, and have a feeling of pity.

I feel sorry that so many thousands of Koreans have died irrespective of whether they fought with us or against us, for in their fight they gave up something which can never be returned to them. Perhaps some of them had no advantage in living, life gave them so little, and that little came so hard, nevertheless, I have a respect for being alive, and I know of nothing else in life which is comparable to being alive.

Stefan Zweig and his wife took their own lives, despite the viewpoint which he expressed in *Beware of Pity;* for a finale he chose to stop his heart from beating and his lungs from breathing. He must have felt very sorry for himself, and pitied himself unto death. I could quite lose myself by quoting from, *Beware of Pity,* it is a most interesting book, but I will not take you on one of my usual excursions, for it is of Robert Flaherty, "the father of the documentary film", of whom I wish to speak.

Flaherty died at Dummerston, Vermont, the morning of July 23rd. His age was 67.

In 1949, "The Louisiana Story" was adjudged the best documentary film of 1949. Flaherty told a group from the press, that this picture was financed by the Standard Oil Company, and its production commenced in 1946. He was fifteen months producing it, and its cost was $258,000. Flaherty came to Toronto about the time he made a deal for its Canadian distribution. Neither he nor his wife were enthusiastic about their Hollywood experiences, but both of them being adventurous and positive characters, who knew what they wanted, and wanted it in their own respective ways, would not easily come under direction if a pattern had to be followed.

Robert Joseph Flaherty was born in Iron Mountain, Mich., on Feb. 16, 1884, being the eldest of six children born to Robert Henry and Susan Kloechner Flaherty. He attended Upper Canada College, in Toronto, and spent seven months at the Michigan College of Mines. He helped his father search for Canadian iron deposits, when his father was commissioned to do such research work for the United States Steel Corp.

Flaherty told the press in Toronto that back in the years between 1910-16, he made four expeditions to Canadian subarctic regions, sponsored by Sir William Mackenzie, who was building the Canadian Northern Railroad, and that during this period, he mapped the Baffin Land, Northern Ungava and the Belcher's Island areas. Flaherty told us that the iron and other ore deposits to which so much publicity has been given, and which will, it is reported, make Canada unique in the riches of ore, he discovered and reported at that time. Canada, in appreciation for his services, named one of the Belcher Islands for him.

On his third visit, Sir William suggested that he take with him a camera to record Eskimo life. On a later trip he made a more complete documentation, bringing the negative back to Toronto, but while working on it, he accidentally dropped a match on the film and it was burned.

But Flaherty was determined to make a film about the Eskimaux, and obtaining the necessary finance from John Revillon of Revillon Freres, a fur company, he returned to Port Harrison in Northern Ontario, and discovered Nanook (The Bear) who became the hero of the film which he made during 1920-21, and which was released as Nanook of the North.

It revealed the grim struggle for existence of the Eskimos, Flaherty telling his story through an Eskimo walrus-hunter and his family. Hollywood turned a blind non-appraising eye on Nanook of the North, which was acclaimed the greatest documentary film ever made, and which gave to Robert Joseph Flaherty the distinction of being named "the father of the documentary film."

You will recall S. L. Rothafel (Roxy), that intrepid showman, who had a vision which could see into the future. "Roxy", as he was known to the film trade, was managing the Capitol Theatre in New York, and Flaherty secured a week's showing for Nanook of The North at the Capitol, where it was acclaimed by the press. Since that time it has been continually

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PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
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RAY PRESENTS

A FEW months ago an executive from Phonevision, Chicago, was in Toronto. Would there be any connection with this visit and the announcement by Canadian Broadcasting Corp. that the Bell Co. has been awarded a contract to relay television programs from Buffalo to Toronto, and from Toronto to Montreal? H. G. Young, general manager in charge of the TV relay plan, stated that work on a microwave radio and TV relay network is to shortly begin. The system linking Toronto, Buffalo and Montreal will be constructed by the Bell Telephone Company of Canada. Mr. Young will be in charge of the co-ordination, the engineering and construction of the system, its initial operation and its maintenance.

Present plans include the building of the Buffalo-Toronto section first, having in mind that we are to have Canadian TV early in 1952 in operation, and that any American program available in Buffalo could be relayed.

The next plan of linking would follow the completion plans of TV in Montreal, which will include the Ottawa TV station. Mr. Young states that the system which Bell Telephone company is to introduce will serve in a double capacity, as a TV network and to give additional service for long distance calls. Existing circuits will be insufficient to handle Montreal-Toronto long distance calls by 1954 based on the current growth estimates.

THE new network will provide television broadcasts as well as long distance calls, both services to be provided simultaneously. Mr. Young stated that this system was growing in use in the U.S. The network will consist of fifteen transmitting and receiving stations, it is reported, with the majority of these on the Toronto, Ottawa, Montreal section. Only one relay point at Fonthill will be required between Buffalo and Toronto, the local antenae is to be fourteen storeys above the ground on the Bell Telephone Bldg., Temperance St.

The microwaves which carry television programs or telephone conversations do not follow the earth's curvature, states Mr. Young, consequently the relay stations are built on hills, or on other high places to provide longer straight line transmissions. Under the Bell system, the waves are focussed into a narrow beam and relayed from station to station. At each point they are amplified to compensate for transmission loss. Initial facilities include the provision of four channels between Montreal and Toronto, two in each direction. Which means that the system could carry six hundred telephone conversations and two TV programs, one in each direction simultaneously.

Now that the Bell Telephone has received the green light from CBC, we may hear some news concerning the requests from other companies in Canada for channels.

IN the U.S. film executives believe that 80% of the future TV shows will be seen on film. Big name shows will be utilized, providing these do not get out of commercial bounds in costs. Shows which cost approximately $100,000, including $25,000 an hour time charges, are limited to big name sponsors. Instantaneous shows, because of differences in time, may not prove as commercial to sponsors as the shows on film which can be timed and tuned to each market. Individual stations are reported to favor TV on film through which local tie-ups for spot announcements etc. and sponsors can be obtained.

The Frogmen, the current 20th Century-Fox release at the Imperial Theatre, Toronto, is an unusual and exciting drama. The story deals with the Frogmen Services of American underwater commandos in action against the Japs in World War II. The action, and there is plenty of it, is in the Pacific where the Japs have a submarine base.

The Frogmen is certainly something different in a War-story. It has about it some of the fantasy of Jules Verne's 20,000 Leagues Under The Sea. Technically, it is an amazing picture which provides a thrilling story and a succession of fascinating pictorial shots. There is not a woman in the cast, and we do not miss them, although some of the men do, in rare moments of the story, talk about women.

TO see these Frogmen work under water is a fascinating experience and whether above water or under water. The Frogmen has a cast of players who work so well, and with such a sincerity of objective that one is convinced that this is not a screen coinage of the brain, but a picture made from authentic shots taken while the action of the story was happening right on the spot.

Richard Widmark, Dana Andrews, Gary Merrill, Jeffrey Hunter are all underwater commandos whose realistic performances hold your attention throughout the picture. You may imagine that this is a man's cast picture made for men, but I saw as many women in the audience at the Imperial as I saw men, and at any rate the women riveters of World War II have certainly cured us of the antique expression, the weaker sex, for today, women "swing the lead" as easily as men, and such females, of which species World War II has created millions, swing the lead with a greater ferocity than the men.

I NOTE that Jimmy Durante's lawyers are preparing an injunction to restrain Paramount from using the title, "That's My Boy" for the Jerry Lewis-Dean Martin new picture. Durante is said to claim that the title "That's My Boy" has been identified with him since 1943, when he first used it in his Radio Show with Garry Moore, and since that time he has used it frequently, and loaned it to Universal-International as the title of a song in "The Milkman", in which he co-starred with Donald O'Connor. He states the title of the song was copyrighted and registered with the American Society of Composers, Authors and Publishers.

Hal Wallis, producer for Paramount, bought the screen-play, That's My Boy, from Cy Howard. My memory takes me back, at least fifteen years, when the hockey-player Alec Levinsky was playing for the Maple Leafs, and his father referred to him as "That's My Boy." Alec was quite a favorite and "Mine Boy Alec", which Abe never said, but which some of the sports-writers thought was funnier than That's My Boy, began to use the term in referring to Alec. The crowd would call out, when it was time for Alec to get on the ice, "Come on, Mine Boy Alec", or "That's My Boy." Wherever Alec went he was identified with That's My Boy, so that would bring us back to 1936 at least, which is seven years further back than the date mentioned by Durante as 1943.

MY mother, who was a very beautiful woman, and who had such good taste in the selection of her clothes, was often referred to as The Duchess, two of my brothers looked like my mother, but I looked like my father, which was not too bad-looking, but which certainly did not give me the good-looks with which my mother was blessed. However, my mother always told me that I looked wonderful, etc., and one day I said to her in a bantering mood, "Now mother, why do you tell me that I look beautiful, you know that I do not," to which my mother replied, "By Mer Bist Du Schone", meaning In My Eyes You Are Beautiful.

I remember being in New York, at some get-together of the Film Trade, and someone was making

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DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

Toronto and District

BILL PRESS

Gerry Collins has been confirmed as permanent manager of Loew's Uptown Theatre, Toronto, following the sudden and untimely death of Stan Gosnell, who had been the popular and efficient director there since the Uptown had become a Loew unit 11 years ago.

Collins had been in charge of publicity for both Loew's and the Uptown in Toronto prior to taking over the reins on a temporary basis in June.

Clare Appel has been appointed to do the advertising, publicity and exploitation for Loew's and Loew's Uptown, Toronto. Mrs. Stan Gosnell is the new assistant manager for Loew's Uptown, Toronto.

For the observance of the first anniversary of the Star Top Drive-in, London, a thousand Hawaiian orchids were presented to the lady patrons who were also entertained by "Do You Love Me?" as the screen feature.

The Welland Drive-in also celebrated its first birthday when free hats were distributed among the juveniles who also got in for free when accompanied by adults.

Toronto will miss Jack and Lottie Rohr of Peerless, Raymond Allen, son of the late J. J. Allen, and his wife Ruth, all of whom are moving to Montreal.

At a recent directors' meeting of the Motion Picture Theatres Association of Ontario, the door was opened to drive-in theatres as members and the result has been the addition of 10 open-air theatres to the roll.

These are located at Windsor, London, Stoney Creek, Hamilton, Brantford, Chippawa, Lansing, St. Thomas, Oshawa and Sudbury.

Two theatres of the standard type have joined the association, these being the new Century at Lindsay and the State at Hamilton, both of which are new houses.

J. D. McCulloch of Petrolia became vice-president of MPTO of Ontario.

Jules Levy was in Toronto to attend the funeral of his mother.

M.G.M. Adds Executives To It's New Board

Two important additions to the MGM Executive Board were announced recently by the studio with the naming of Marvin H. Schenck, vice-president of Loew's, as a member of the board itself, and Ralph Wheelwright, assistant to studio publicity director Howard Strickling, special assistant to the board.

The appointments were announced recently with the first meeting of the board since members returned from the recent important east-west executive meetings in Chicago.

Wheelwright will give up his title as assistant studio publicity director for the new assignment which he will begin shortly.

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— Correspondents —
A. L. FAIRWEATHER ..... Saint John, N.B.
J. J. CONKLIN ..... Winnipeg, Man.
BRUCE PEACOCK ..... Regina, Sask.
JACK DROY ..... Vancouver, B.C.
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By WIN BARRON

The San Francisco kick-off for the "On Moonlight Bay" Harmony Quartet Contest is a tie-in between the Les Malloy TV program, ABC, KGO, and the Recreation-City Parks Department. Contest heralded the opening of Warner Bros.' new Technicolor musical, "On Moonlight Bay," co-starring Doris Day and Gordon MacRae, at the Paramount Theatre on July 26.

The contestants appeared on the TV program every day until the finalists were picked on Tuesday. Fourteen male quartets, representing every section of the city, participated.

The winning quartet's organization received the Columbia Record Player and, in addition to the Evans Lighters and record albums, a three-months' pass was given to each of the winning quartets.

Over 100 dealers, disc jockeys, and radio station music librarians attended a preview of "On Moonlight Bay," with Columbia Records distributor, H. S. Basford as host.

The lobby of the Paramount Theatre, where the picture opened on July 26th, had a Wurlitzer Juke Box which played the Columbia Record Album music until the opening night.

20th Century-Fox Opens Three on Broadway

Three top 20th Century-Fox productions opened on Broadway during the first three days of August.

"Mr. Belvedere Rings the Bell," starring Clifton Webb, premiered at the Roxy Theatre on Wednesday, Aug. 1st.

The following day the opening of "As Young as You Feel" at the Palace and on Friday, Aug. 3rd, "The Secret of Convict Lake" opened at the Globe.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

Robert Flaherty

(Continued from Page 1)

shown somewhere in the world, and the present version of Nanook of the North has been re-edited, it has a commentary through the film, and a music-background.

Time has not dimmed its quality nor its entertainment values, and it is a certainty that as a result of Flaherty's Nanook of the North, the people of the world have learned who and what is an Eskimo, and our government has introduced ways and means to preserve them, a race of people who were in danger of extinction.

When one observes in the quality of this film what Flaherty, who was not a member of the film industry but an explorer, accomplished with the equipment and facilities which he had, it is readily understood why Nanook has been acclaimed a masterpiece, and why it won for Flaherty distinction, and for his Nanook of the North numerous awards, nationally and internationally.

Jessy Lasky, one of our pioneer film producers, and an executive of Famous Players, the distributing company, which later became Paramount Pictures, provided the finance for Flaherty's second film production, Moana of the South Seas, which was partly an adaptation of Frederick O'Brien's book *White Shadows in The South Seas.* It was a study of Polynesian life and culture, and had a natural and simple form of presentation which made you feel it was authentic. It had pre-release showings in the U.S. in six spots before general release, and again the press gave it unusually good reviews.

Flaherty made a documentary about New York, the title, "The Story of a Twenty Four Dollar Island, which he shot with telephoto lenses, but which he did not complete. He made a film for the Metropolitan Museum of Art, New York, the title "The Story of a Potter."

In 1928-29, in collaboration with the late F. W. Murnua, the German director, he did the Tahitian story, Tabu. You will probably recall that in 1927, Murnau directed Sunrise, in which Janet Gaynor and George O'Brien were the stars. Sunrise was adapted from the Hermann Sudermann book, *A Trip to Tilsit.*

In Britain, Flaherty collaborated with John Grierson, and did a picture there, the title of which was "Industrial Britain", and later he journeyed to Inishmore, in the Aran islands off the Irish coast, where he utilized the services of the natives to make a picture, "Man of Aran".

In 1935 and 1937 he shot the film which United Artists released as "Elephant Boy", with Sabu, an adaptation of Kipling's *Jungle Book,* using Mysore, India, for location shots and the U-A studios in London.

The Louisiana Story is his last feature picture, with the exception of The Titan, the material which he edited and re-edited, arranged for the narration and presented as an unusual picture of interest and beauty.

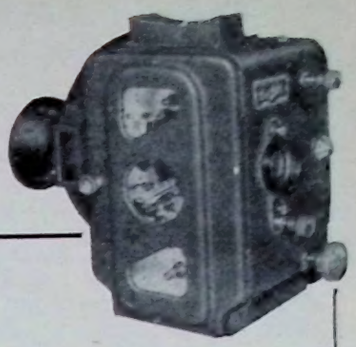
Robert Joseph Flaherty was a big man physically and in his work, he appeared to be such a healthy, virile individual that it is difficult to imagine him as silent, even in death. Adios, Robert Joseph Flaherty, may you find in that Distant Land, near horizons, and in the archives of etheric planes negatives of undiscovered lands which your inspiration can still direct for screen presentation. When I think of The Titan I think of you, I see you in the magnificent forms of Michelangelo's colossal statues in bronze and stone, and in the form of Nanook of the North, with spear in hand, chiselled out of the icebergs before which ships bow and tremble.

JARO Announces Major Release Schedule for 1951-2 Fall Season

First of the new films from JARO in London, following the recent spurt in production activity, are already reaching Canada and are scheduled for fall release. These include WHITE CORRIDORS, hospital melodrama, and LAVENDER HILL MOB, done in the KIND HEARTS AND CORONETS comedy style and starring Alec Guinness. It comes from Ealing Studios and is one of the special group of features which Sir Michael Balcon planned to mark that studio's 21st anniversary this year. THE BROWNING VERSION, starring Michael Redgrave, also goes into general release here in the early autumn following its American premiere at the Odeon-Hyland in Toronto. The premiere has so far stretched into a 12-week summer run.

With 11 features in production or completed, at JARO's Pinewood Studios and the independent Ealing production centre, J. Arthur Rank Film Distributors in Canada will have a major program of releases ready to start the 1951-2 season. HOTEL SAHARA, comedy starring Yvonne de Carlo, opened in London on July 12th with a midnight matinee for delegates to the International Advertising Conference including a large number of Canadians. Two adventure films are in the final stages of editing after location shooting in Lapland for NO VULTURE FLY and in Africa for VALLEY OF THE EAGLES. The latter is in Technicolor.

Pictures in production at Pinewood include APPOINTMENT WITH VENUS and HIGH TREASON.COVENT GARDEN and HUNTED are in preparation.



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DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

RAY PRESENTS

(Continued from Page 3)

flattering remarks to me, which prompted me to tell them the story about my mother. Soon after, there was a song published "By Mer Bist Du Schone". Could it have been a coincident? Had it been published with an English title, I would have thought nothing about it, but "By Mer Bist Du Schone", that was my mother's words to me, something intimate, personal. My mother died in 1934. However, if we desire lawsuits, we can think up some excuse for them every minute of the hour, and every hour of the day, but I still think that Demosthenes was right when he advised, "Do not quarrel about the shadow of an ass," the story of which I related to you in last week's Digest.

FAITH of Wall Street, in the stability of film stocks is indicated, it is reported, in a report issued by the New York Stock Exchange two weeks ago, covering short interests during the 30-day period ending July 13. Variety states that for the fifth successive month, no film shares are on the list.

But how about faith in the Stock Exchange? Saturday July 28th, the press headlined, "U.K. Stocks Drop Millions As Alien Shares Boom. Controls Move Blamed." Raymond Daniell, New York Times Service sends the story as published in the Globe & Mail, referring to the Labor Government's alleged efforts to placate the trade unions and its own left wing by putting a ceiling on company dividends hit London's stock exchange like a blitz.

It is reported that millions of pounds were knocked off industrial stock prices and started a boom in the shares of overseas companies, the directorate of which does not come within the proposed controls by Chancellor of the Exchequer, Hugh Gaitskell, who appears to be determined to freeze company dividends at the level of the past two years.

It appears that box-office reports are a much more reliable indicator of how the Motion Picture Industry is doing than a Stock Exchange tape. In glancing over Trade Film Press headlines, I note, Show Boat Los Angeles "Great $50,000" in two theatres; "Frogmen Nice $29,000"; That's My Boy at the Stanley in Philaldelphia, "Terrific $55,000"; Ace In The Hole at Boyd's, $25,000 and Great Caruso closed its 10th week at this same theatre to $12,000. At the Fox, Take Care Of My Little Girl did $20,000 and on its second week $14,000. At the Randolph, Show Boat did $33,000 in its second week and in its third week did $24,000. In Detroit personal apperance Martin & Lewis at Fox Theatre with Guy Came Back in a record week box-office take of $130,000, which is reported $30,000 more than Jack Benny grossed four years ago. In Cleveland at the Allen, Francis Goes To The Races reported at $12,000. Show Boat in its second week at Loew's State, Cleveland, $14,000. In Seattle Show Boat at Hamrick's Music Hall, $20,000, at the Orpheum, Francis Goes To The Races, $11,000, at Paramount (Evergreen) Frogmen, $14,000.

IN Boston, at RKO's (Memorial) Francis Goes To The Races, $20,000; At Metropolitan, Frogmen, $20,000; at the Orpheum, Show Boat, last week, $23,000 and second week $17,500. At The State-Lake in Chicago, Cyrano $24,000. Show Boat at the Oriental, $52,000; at the Chicago, Take Care Of My Lttle Girl, second week, $49,000, first week $60,000; at Woods, Frogmen holdover, $24,000, first week, $26,000.

In New York, Show Boat at Music Hall over $167,000; and at the Roxy, Take Care Of My Little Girl, with Ice Show and Rose Marie, first week $82,000; and just a word or two about the Art Theatres and pictures, in Chicago, World, Independent, Teresa $7,000; and at Ziegfeld (Lopert) Tales of Hoffman, 14th week, $5,200; at the Bijou, New York, Tales of Hoffman, 17th week $11,000; at the Sutton, Kon-Tiki, 17th week, $6,600.

I COULD go on listing these box-office figures, and telling you that prices on the sale of theatres have increased, and some theatres on the For Sale lists have been taken off the Sale list. But you, who have theatres, and you who have pictures should know as much as Wall St. whether your business has decreased or whether it has improved.

Which reminds me to remind you that The Digest Showmanship Contest closes August 31st. Has The Digest a Showmanship Campaign from you? Yours but to do and try, for without you this Digest Showmanship Contest will surely die.

The Motion Picture Industry Council of Canada is in receipt of a letter from Arch H. Jolley, Exec. Sec'y., advising that Mr. Maurice Gagne of the law firm of Messrs. Prevost, Gagne and Flynn advises that in an interview with Mr. Benoit Pelletier, K.C., attorney for the City of Quebec, Mr. Gagne was officially informed that the City of Quebec will not appeal the judgments of July 4th, declaring the proposed new municipal amusement tax, within the city limits, as illegal and ultra vires. All legal actions instituted by the City against several theatre managers in the Recorder's Court of the City, for alleged infractions against the old municipal by-laws, concerning the amusement tax, will be withdrawn by the City, ending all litigation as an objective.

THE Directors and Members of the Quebec Allied Theatrical Industries opposed the tax as an imposition of what they considered unfair and discriminatory taxation, achieving the victory as reported. Quebec Allied is to be congratulated for the firm stand which its members have taken, and we pass along the information so that this Industry may be aware of what can be accomplished through a united fight against Unfair and Discriminatory Legislation, taxation, whether it is Federal, Provincial or Municipal.

I would like to see our Industry take a united stand in respect to publishehd feature articles in national magazines written by someone, who knows as much about our Industry as I know about flying a plane, and that is zero minus. Also, reviewers, who really search out for a weak spot in a picture which gives them a chance to be a Smart Alec, at the same time the advertising representative of this same newspaper is pressing for additional lineage in display advertising.

I STILL fail to see the product of the important national advertisers knocked in the magazines and newspapers in which they advertise. Have you ever stopped to think how few people are ever injured or killed among the millions of employees of the Motion Picture Industry, and how many are killed through Level Crossings, and on our streets and roads through cars?

Compo is having a fight for its life in the U.S. Why? Because this Industry of ours has not the vision to support its potentialities to be a Big Power for Constructive Service. There have ben rumours that there is a shortage of necessary finance. Is this possible in an Industry that can toss around millions of dollars in its budget-plans, with ease and an at-home attitude indicative of the realization that money is only money, and more dumb than any deaf-mute, save when it is made to talk and to work.

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

ALLIANCE FILMS

LIMITED Shorts

TRAVEL-CADES (In Colour)

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BORNEO - FLORES - BALI
CELEBES - KOMODO
SINGAPORE - MOROCCO
MALAYA - HOLLAND
HONG KONG - NORWAY
SIAM - THAILAND-CEYLON
TEMPLES OF THE ORIENT

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JAN AUGUST • 2 weeks Loew's, Toronto
• 2 weeks Loew's, Montreal

Views and Reviews

JACKIE ROSS

FABIOLA (released in Canada through International Film Distributors).

Since the stars in this Italian-produced film will not likely mean much to anyone in Canada, we haven't listed them here. Another reason for the omission is that the real star of the picture is its producer, who has out-De-Milled De Mille in the production of a spectacular extravaganza with a disregard for expense that is positively monumental.

Based on a well-known romantic novel of some years ago (which is currently beng re-issued in a new edition), FABIOLA is the story of the battle between the early Christian martyrs and the old Roman heathens in the empire's days of decadence. Into the house of a respected Roman citizen of wealth and power comes a young man, a Christian. On his way he meets the beautiful Fabiola (Michele Morgan) but must leave her to follow his calling. Later, they meet each other at a gathering and he discovers that she is the Roman's daughter. However, by this time, the father has been murdered and suspicion has fallen on the boy. For a time, she believes his guilt and sides with her father's friends. However, she comes to realize that her father's death was due to the treachery of his own friends, who feared his liberal tendencies toward the Christians and slew him.

So much for the love story. But the love story is nothing in comparison with the wonderful crowd scenes and the sequence of the torture of the Christians. Picture a stadium filled with literally thousands of bloodthirsty people, cheering and screaming as though watching a football game. Only, in the arena, there is no football game. Christians by the hundreds are being tortured in inconceivable ways. The whole thing is monumental.

And, at the end, Fabiola's lover must fight for all his people. And, to the amazement of all, according to the dictates of his faith, he rejects weapons with contempt and fights again and again, against spears and swords, with his bare hands. It's the kind of thing that is truly awe-inspiring. The ads do not lie when they call this picture FABULOUS FABIOLA.

SALEMSON IN MONTREAL PROMOTING BERGERAC

Harold J. Salemson, special campaign coordinator for Stanley Kramer's "Cyrano de Bergerac," was in Montreal in connection with the premiere of the Jose Ferrer-Academy Award winner in the Canadian metropolis through United Artists release.

TRADE headlines

Montreal preparing for the formation of a Variety Tent.

•

The Duke of Edinburgh will attend the Variety Luncheon in London at the Savoy Hotel, Aug. 7th, and will become an Honorary Member.

•

Talking of Depression, the present gross on Show Boat (MGM) for 150 engagements is two and one-half millions of dollars.

•

MGM offers free prints to exhibitors in Kansas-Missouri flood areas.

•

U.S. Exhib-Prod. Round Table Conference hail Compo's proposed Jubilee sponsored Movie Week Event as history-making for the Industry.

•

Nathan D. Golden addresses U.S. National Audio-Visual Assoc. Hotel Sherman, Chicago, on Restrictions, their Must and their Benefits.

•

Disney's Alice In Wonderland and Lou Bunin Puppet Version — both open in New York with extensive adv. campaigns

•

A. L. Mayer resigns as Exec.-Vice-Pres. of Compo — agrees to remain to cooperate on Jubilee for a few months longer.

•

Jubilee box-office Picture Campaign with R. J. O'Donnell as National Director may determine future of Compo in the U.S.

•

Columbia to distribute about 20 Independently-made pictures in its coming year's program of 55.

•

Darryl F. Zanuck appoints Julian Blaustein as Executive producer with supervision over 11 other producers.

•

Argentina issues import permits for 400 films — largest percentage to 11 U.S. distributors.

•

Walt Disney's Cinderella and Beaver Valley get first prizes Berlin Film Festival Awards.

•

Jerry Wald-Norman Krasna apportion $750,000 for adv.-pub-exploitation campaigns — The Blue Veil and Behave Yourself announced by RKO Radio — all forms of pub. services to be used.

SHOWMEN! SEND YOUR ENTRIES IN NOW!

CAPITAL STORY

By BILL McLAUGHLIN

Bingos in Eastview are drawing large crowds. Another big Bingo night was held on July 24th with $8,000 in prizes, including 3 new cars. Ottawa Bingos have been using one new car as the major prize but since the Eastview Bingos have increased this to three cars, local theatre managers are wondering where these prizes are going to end. A noticeable drop at most theatre box offices is evident each Bingo night and with such substantial prize lists, Ottawa people are drawn in crowds to try their luck at securing a new car.

Civic Holiday, second last long week-end holiday of the summer season, will be ushered in with the usual Sunday midnight shows on August 6th. Present plans call for special owl performances at Uptown first - runs, secondary neighborhoods, and the three drive-in theatres.

Bob Maynard has been using considerable newspaper space to plug the Foto-Nite offers at the Francais Theatre and recently he paid off $1075.00 to a lady for her photo. Maynard has also been using amateur acts on the stage at the Francais to boost his week-end business. An occasional stage attraction has also been used at the West-end Elmdale by Manager Fred Leavens with good results.

Now on holiday in Belleville is George Forhan, Jr., assistant to manager Henry Marshall at the Regent Theatre. George's father, a veteran showman, is manager of the Belle Theatre in his home town.

The New Aladdin Drive-in theatre, just off the Metcalfe Road, near Billings Bridge with Gordon White as manager, has been doing good business since its opening. This brings to a total of three, the drive-in theatres in the Ottawa area and all are proving quite popular on hot summer nights.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
The Frogmen (20th-Fox) with Richard Widmark and Dana Andrews.

LOEW'S
Fourth Week. Go For Broke (MGM) with Van Johnson and Warner Anderson.

UPTOWN
Second Week. Francis Goes to the Races (E-U) with Donald O'Connor and Piper Laurie.

SHEA'S
Along the Great Divide (WB) with Kirk Douglas and Virginia Mayo.

UNIVERSITY-NORTOWN
Night into Morning (MGM) with Ray Milland and John Hodiak.

ODEON-CARLTON
The Prince Who Was a Thief (E-U) Technicolor with Tony Curtis and Piper Laurie.

HYLAND
Twelfth Week. The Browning Version (JARO) with Michael Redgrave and Jean Kent.

VICTORIA-EGLINTON
Lost Horizon (Col.) and My Sister Eileen (Col.)

SAVOY
Little Big Horn (Cardinal) with John Ireland and Lloyd Bridges.

DOWNTOWN
Dodge City (WB) and Virginia City (WB).

MONTREAL

CAPITOL
House on Telegraph Hill (20th-Fox) with Richard Basehart and Valentina Cortesa.

LOEW'S
Sixth Week. The Great Caruso (MGM) Technicolor with Mario Lanza and Ann Blyth.

PALACE
Excuse My Dust (MGM) Technicolor with Red Skelton and Sally Forrest.

SNOWDON-OUTREMONT
Air Cadet (E-U) and The Second Face (UA).

PRINCESS
Sealed Cargo (RKO) with Dana Andrews and Carla Balenda.

ORPHEUM
Dick Turpin's Ride (Col.) with Louis Hayward and Patricia Medina.

IMPERIAL
When The Redskins Rode (Col.) Cinecolor with Jon Hall and Mary Castle.

AVON-STRAND
Fingerprints Don't Lie (Cardinal) and Three Desperate Men (Cardinal).

AVENUE
The Scoundrel (Para.) with Noel Coward and Julia Haydon.

WINNIPEG

CAPITOL
Payment on Demand (RKO) with Bette Davis and Barry Sullivan.

LYCEUM
Sugarfoot (WB) Technicolor with Randolph Scott and Adele Jergens.

MET
Ace in the Hole (Para.) with Kirk Douglas and Jan Sterling.

ODEON
The Prince Who Was a Thief (E-U) Technicolor with Tony Curtis and Piper Laurie.

GAIETY
Night into Morning (MGM) with Ray Milland and John Hodiak.

DOMINION
Saddle Tramp (E-U) Technicolor and The Sleeping City (E-U).

GARRICK
Raton Pass (WB) with Dennis Morgan and Patricia Neal.

RIALTO
Bedtime for Bonzo (E-U) and Salome Where She Danced (E-U) Technicolor.

VALOUR
The Beachcomber (Alliance) with Charles Laughton and Elsa Lanchester.

GRAND
Blue Blood (Mono.) Cinecolor and The Lion Hunters (Mono.)

VANCOUVER

VOGUE
Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.

STUDIO
The Song of Bernadette (20th-Fox) with Jennifer Jones.

CAPITOL
As Young As You Feel (20th-Fox) with Monty Woolley and Thelma Ritter.

STRAND
On the Riviera (20th-Fox) with Danny Kaye and Gene Tierney.

ORPHEUM
Strangers on a Train (WB) with Farley Granger and Ruth Roman.

INTERNATIONAL CINEMA
Jungle Headhunters (RKO) Technicolor and Tokyo File 212 (RKO).

PARADISE
Fighting Coast Guard (Rep.) and Fugitive Lady (Rep.)

PLAZA-FRASER
Apache Drums (E-U) Technicolor and Casa Manana (Mono.)

Being A Cowboy Is Now Big Business

Wild Bill maintains offices in Hollywood and Austin, Texas, the latter being headquarters for the Wild Bill Elliott-Tommy Steiner rodeo enterprises.

"Sure, I'm in the peanuts, popcorn and candy business, along with all the other stuff," Bill grins. "Our concession business with the rodeo, now on tour throughout the southwest, is a big item.

Clark Gable in Uniform

Clark Gable, who quietly enlisted in the U.S. Army Air Force as a private in 1942, and wound up as a major, will be back in uniform on the screen in MGM's "Two If By Sea." Since his real army experience he has been a general on the screen in "Command Decision." "Two If By Sea" is a story by Roger Bax about two British pilots who married Russian girls and their problems of getting their wives out of the Soviet Republic. Clarence Brown will produce and direct the picture.

ROBERT JOSEPH FLAHERTY

DIGEST SHOWMANSHIP CONTEST ENDS AUGUST 31st

Slow Business in Summer?

'THE BROWNING VERSION' IS STILL DOING SECOND WEEK BUSINESS AT THE CLOSE OF ITS THIRD SUMMER MONTH!

Now in the Twelfth Week of its American Premiere at the Odeon-Hyland, Toronto.

MICHAEL REDGRAVE

JEAN KENT

NIGEL PATRICK

in Terence Rattigan's

'THE BROWNING VERSION'

Directed by Anthony Asquith

BOOK IT NOW from . . .

J. ARTHUR RANK FILM DISTRIBUTORS (CANADA) LTD.